IFAR reports

Volume 17, Number 12
December 1996

and The Art Loss Register

Charles Willson Peale, Portrait of Marguerita Riehle, *1793. Stolen in Bethesda, Maryland in November 1996.*

Major Thefts and Recoveries of 1996

Degas Dancer Disappointment

More Nineveh Sculptures on the Market

C.D. Friedrich Taken from Potsdam

Theft at John Quincy Adams' National Historic Site

Rare 18th-Century Needlework Recovered

IFARreports
incorporating *Stolen Art Alert*

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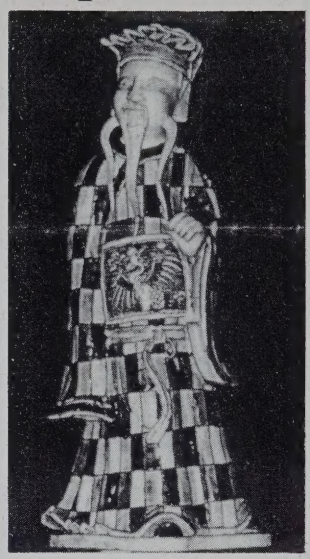
10 Important Thefts Reported in 1996



Chinese Harlequin, 1661. Porcelain. Ht. 25.4 cm. Famille Verte. (IFARreports, *Jul.-Aug. '96, no. 674, *N96.252)*

In early May, a well-dressed gentleman with a "Mediterranean" accent visited a New York gallery and claimed to be an interior decorator. Two weeks later, on May 16, the same gentleman and an accomplice entered the gallery, and while the accomplice distracted the sales director, the "decorator" removed the harlequin from the only open case. Both left the gallery before the theft was discovered. They are believed guilty of similar thefts in Manhattan.

Lucas Cranach, the Younger (German, 1515-86). Sibylle Von Cleve. Oil on canvas. 21.0 x 15.5 cm. Half-length portrait, one of a pair with Johann Friedrich von Sachsen.(IFARreports, *June '96, no. 427, *L95.1460)*

A thief stole this portrait of Sibylle von Cleve from a castle in Baden Baden on October 1, 1995 during the viewing for a sale by a major auction house.

Domenico Tintoretto (Italian, 1560-1635). St. John the Baptist, Tempera on wood, 195.0 x 76.0 cm. (IFARreports, *Jul.-Aug. '96, no. 559, *N96.238.2*).

This panel painting was stolen along with a similar painting of St. John the Evangelist from a church in Tarnogrod, Poland on September 9, 1994.

François Boucher (French, 1703-1770). Le Berger Endormi. Oil on wood panel. 17.0 x 21.0 cm. *L96.1827.

Reported by the French police, this theft occurred on August 4 at a museum in Chartres, France.

Charles II English needlework jewelry casket, ca. 1650-1680. Wood and cloth with stitching. 35.6 x 26.0 x 34.6 cm. (IFARreports, *Jul.-Aug. '96, no. 627, *N96.249.1*)

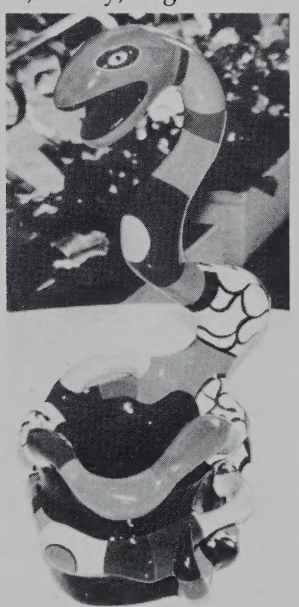
This jewelry casket is one of approximately 50 antiques and reproductions taken from Pennsbury Manor, an historic house in Morrisville, PA on February 7. Although none of the items was of great individual value, each played an educational role, and collectively the pieces illustrated the daily life of a 17th-century household. Many items have since been recovered.

Michael Hague (American, 20th-century). Rabbit at Door, 1996. (IFARreports, *Sept. '96, no. 685, *N96.314.4).*

Rabbit at Door is one of 24 illustrations from *The Perfect Present* by noted children's book artist Michael Hague that were stolen from the publisher's New York office on April 26. *A reward is offered.*

*Auguste Rodin (French, 1840-1917). Brother and Sister, ca. 1890. Bronze, Ht. 40.5 cm. *L96.526.*

This sculpture was stolen on March 15 from the hall of a private residence in Ashtead, Surrey, England.



*Niki de St. Phalle. Snake. Polyester, Ht. 40-50 cm. Signed and numbered 49/50. *L96.42.*

Stolen from a gallery in Cologne, Germany on November 28, 1995.

Caspar David Friedrich (German, 1774-1840). View of a Harbor. Oil on canvas, 90.0 x 71.0 cm.

Stolen in a nighttime break-in from the Charlottenhof Museum in Potsdam in mid-December.

Charles Willson Peale (American, 1741-1827). Portrait of Marguerita Riehle, 1793. Oil on canvas, 91.4 x 70.2 cm. Dated: 1793. (IFARreports, *Dec. '96, no. 1039, *N96.495.1.*

Thieves in Bethesda, MD took advantage of the owner's overnight absence on November 19 to enter his house through an unlocked door and steal this portrait along with several other items.

10 Important Recoveries Reported in 1996

Jan van Goyen (Dutch, 1596-1656). The River Maas at Dordrecht with Sailing Boats and Other Vessels, 1644. Oil on canvas. (IFARreports, *May '91, no. 418, *N91.215.4*)

After an informer notified local police that this painting, reported stolen in 1991, was being held in Mayfield, England, the police visited the holder and agreed not to press charges if the picture surfaced undamaged. It was returned to the police station on January 17.

*Paul Storr (English, 1771-1844). Pair of Regency wine coolers, 1810. Silver-gilt. Ht. 28.8 cm. W. 9080 g. Maker's mark, the circular base stamped RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE LONDINI FECERUNT, the square base part-marked for 1812. *L94.865.17.*

The ALR recognized these coolers in an auction house sales catalogue as part of a reported £500,000 silver theft on June 2, 1994 from Barnard Castle Museum County, Durham, England.

Ivan Constantinovich Aivazowsky (Russian, 1817-1900). A View of Constantinople. Oil on canvas. 17.8 x 27.3 cm. (IFARreports, *Apr. '93, no. 250, *N93.94.13*)

During a routine search of an auction house sales catalogue, the ALR recognized this painting as one of fourteen stolen from the museum in Sotchi, Krasnodarski on May 13, 1992.

*Pierre-Auguste Renoir (French, 1841-1919). Anemonies. Oil on canvas. 21.0 x 21.5 cm. *L93.1090.2.*

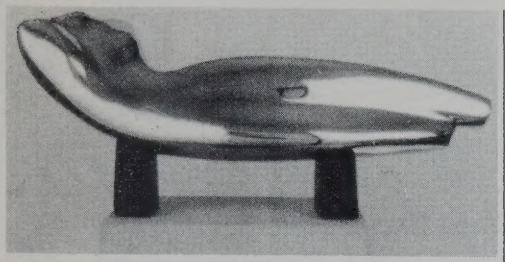
After the ALR recognized this painting in a sales catalogue as one of three stolen from a private home in London in late March 1993, the Belgian police seized it from a Flemish auction house.

Hannah Phillips (American, 1742-1764). Needlework Picture. Wool on canvas. 63.5 x 54.6 cm.

This needlework surfaced eleven years after it was believed lost in a fire. However, the owner spotted this picture on a brochure for the art gallery of Phillips Andover Academy. The needlework was a gift to the academy from a man who had bought it at a major auction house during a sale from the estate of an important collector of early American art.

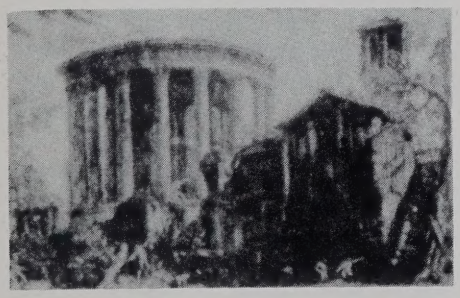
Salvador Dali (Spanish, 1904-89). Drawing from The Secret Life, *1941. Black ink.* (IFARreports, *Dec. '83, no. 1282, *N83.365*)

After a potential buyer told a New York dealer that he thought this drawing had been stolen in Florida in 1983, the dealer contacted the ALR. They confirmed that the work had been stolen while on loan to an exhibition at the Salvador Dali Foundation in St. Petersburg, Florida in 1983. Police seized the drawing.



Alexander Archipenko (Russian, 1887-1964). Torso in Space, 1935. Sculpture. Chromium-plated bronze. 17.5 x 57.0 cm. (IFARreports, Dec. '95, no. 1152, *N95.421.3)

This sculpture is one of six Archipenkos stolen from a parked truck in Ft. Lauderdale in October 1995. At the time, the sculptures were being shipped from a Florida collector to a New York dealer. The works were recovered in February from a Miami pawn shop whose owner had bought all six for $40.00.

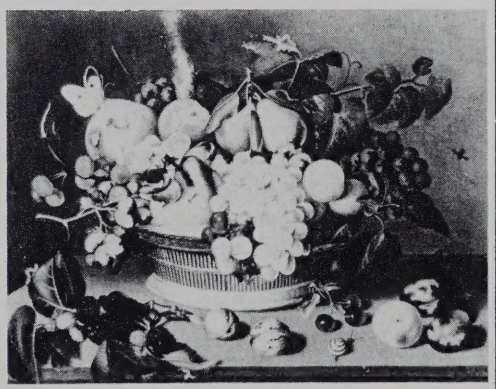


Giovanni Battista Piranesi (Italian, 1720-78). View of the Temple of the Sibyl in Tivoli, 1761. Etching. 42.3 x 64.0 cm. Signed l/r: Piranesi Fec. Inscription. (IFARreports, *May '96, no. 346, *N96.112.4).*

On July 26 police seized this etching from the home of a New Hampshire assistant attorney general along with two paintings that also had been stolen from Baker Library at Dartmouth College, William McCallum's *North Moat, Autumn* and Horace R. Burdick's *Early Spring at Mount Washington.* Police also recovered 170 other works of art, including a George Inness landscape.

Tiffany Studios (American). Laburnum Floor Lamp, 1900-10. Leaded glass and bronze, Ht. 108.3 cm. Diam. of shade 61.0 cm. Shade impressed: Tiffany Studios, New York. (IFARreports, *Aug. '89, no. 731, *N89.238.2*)

An auction house withdrew this lamp from a sale after the ALR recognized it in a sales catalogue as one reported stolen from a private owner in New York in 1989. The original report of the theft noted unique aspects which permitted positive identification.



*Ambrosius Bosschaert the Younger (Dutch, 1609-1645) Fruit in a Basket, 1631. Oil on panel. 41.7 x 54.3 cm. Signed by monogram. *L93.1433.1.*

Police seized this painting, stolen from a gallery in Milan in April 1993, from a Bond Street dealer after his request that it be searched for on the ALR database led to a match.

Andover Returns Stolen Shepherdess

Hannah Phillips (1742-1764). Needlework picture of a Shepherdess. Wool on canvas, 25 x 21 1/2 inches.

Eleven years ago, when W. G. Brooks Thomas and his wife had moved almost everything but themselves into their retirement home in Jamestown, Rhode Island, they were devastated to learn that the house had been destroyed by fire; nothing remained, and six firemen were injured in a violent blaze. Among the family heirlooms in the house were examples of early American needlework by girls in the Phillips family who were among Mr. Thomas's forebears. All gone; but not, it turned out, in cinders. A few years later, his local police (who had rightly suspected arson) recognized some of the Thomas's property on a list circulated by the South Dartmouth, Massachusetts police, who had seized it. The Thomases were able to recover a painting, a chandelier, and a few other antiques.

The next item to surface proved more difficult to recover. Mr. Thomas's mid-18th century needlework by Hannah Phillips depicting a shepherdess sitting with her swain in a landscape turned up, illustrated in a brochure of the Addison Gallery of American Art at Phillips (same family) Andover Academy. It was a recent gift from David M. Underwood, the chairman of the board, in honor of the head of the school. Mr. Underwood, it turned out, had bought the needlework at auction from the estate

of Nina Fletcher Little, a preeminent collector of early American folk art. Clearly, Andover and its benefactor had acted in good faith in their aquisition.

When Mr. Thomas asked Andover to return his property, however, the school refused. He had not yet produced proof of his ownership. Andover maintained that since neither the school nor the gallery had done anything wrong in acquiring the gift, Andover was entitled to keep possession.

The school's assertion, though understandable, was wrong. It is a basic tenet of our common law system that no one gets good title from a thief. Not the dealer who sold it to the prominent Mrs. Little, nor Mrs. Little. When her estate sold it, the successful bidder, Mr. Underwood, did not get good title, nor did Andover when he gave it to the gallery. With few exceptions in the law, you cannot give what you do not have. *Nemo dat quod non habet*, as they say.

Faced with this refusal, Mr. Thomas retained as counsel Weld Henshaw of Choate, Hall & Stewart, a Boston attorney who has handled more of these cases than most, usually representing institutions that, like Andover, had unknowingly acquired possession of stolen art. In the Thomas/Andover case it was again that eternal triangle of art theft: the innocent theft victim, the innocent purchaser, and a thief whose identity had long ago gone up in smoke. Andover had received stolen goods from a generous benefactor, and Mr. Thomas had lost the contents of a house through burglary and the house itself through arson.

Just in time for Thanksgiving and without a lawsuit, Andover and Mr. Thomas came to terms, and the school returned the Hannah Phillips "Shepherdess" to Mr. Thomas. This left Andover's chairman to choose whether he would move against his sellers, they against the Little estate, and the estate against an Attleboro dealer who "sold" it into Mrs. Little's wonderful collection.

Constance Lowenthal

Degas Dancer Disappointment

Figure 1. Seated Dancer Massaging Her Left Ankle, *on wove paper with the BFK Rives watermark, 14 15/16 x 11 inches. Submitted to the Authentication Service at IFAR in 1996.*

IFAR has completed the examination of a work submitted for verification by a Hawaiian owner as a work by Edgar Degas. Depicting a well-known image of a seated dancer massaging her left ankle, the work is on wove paper with a BFK Rives watermark (3/8 inch high in block letters). The sheet, measuring 14 15/16 x 11 inches is light-stained and foxed throughout, with pinholes in the corners, and bears a signature in pencil at the lower right. According to the owner's representative, the sheet was discovered in a dresser drawer on the island of Maui, Hawaii.

The work shows a dancer seated and leaning over, her right hand on her knee, her left massaging her left ankle, both feet in turnout (Figure 1). She is dressed in a long 19th-century style tutu, tied with a wide bow whose ribbons, undone, flow over the back of the uplifted skirt. She has on toe shoes with the laces about the ankle, and her hair is drawn up in a chignon with a visible part. The dancer's features, her eye and mouth, are totally obscured, her nose partially visible, and only her ear is highlighted. One chair leg can be seen, and the edge of the floor, which the artist drew before covering with the folds of the tutu. Otherwise, the entire scene is focussed on the attitude of the weary young woman resting between moments of maximum physical exertion, here emphasized over the grace, elegance and illusion of the ballet on the stage.

Degas was interested in the extremes to which a body could be contorted, and equally in those moments when he could observe the movements of the body unawares. He was therefore particularly attracted by the flexibility and unselfconscious poses of dancers which he first began to portray from life in 1872. Besides the finished studies of dancers on stage during a performance, there are countless drawings, paintings and pastels of dancers at the barre, stretching, yawning, rehearsing, tying or adjusting their shoes, practicing various attitudes and positions, posing for a photographer, or simply, collapsed with fatigue.

The pose of a dancer leaning over and adjusting the laces of her toeshoes or massaging her ankle was explored obsessively by the artist. Among the many images with similar

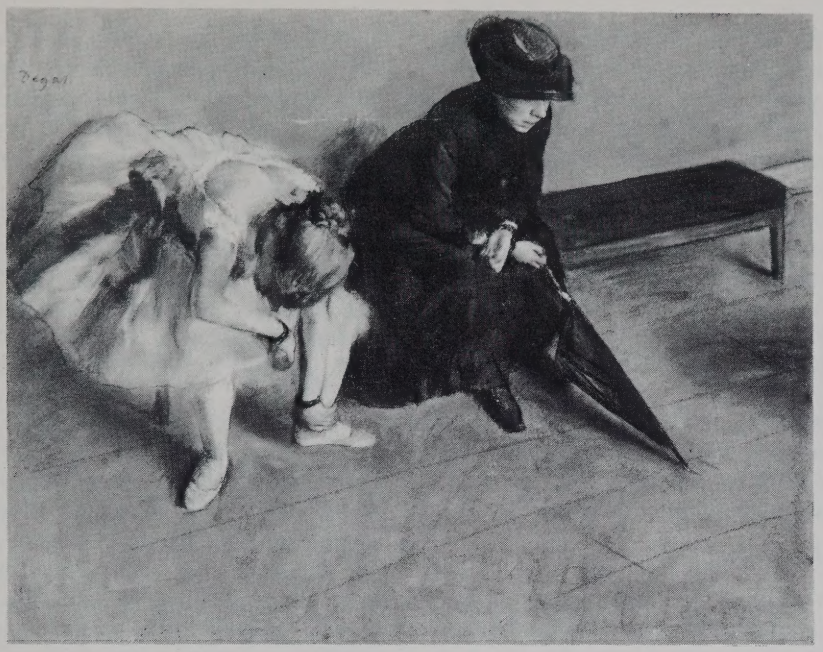


Figure 2. *Edgar Degas (French, 1834-1917),* L'Attente, *1880-82, pastel on paper, 19 x 24 inches. Jointly owned by the Norton Simon Art Foundation, Pasadena, and the J. Paul Getty Museum, Malibu, CA.*

poses are a monotype in which the dancer massages both ankles (Janis 20); a pastel, circa 1880, in the Art Institute of Chicago (Lemoisne 600), *Danseuse attachant son chausson;* and the oil, *Dancers in the Rehearsal Room with a Double Bass,* circa 1882-85, Metropolitan Museum of Art, New York (Lemoisne 905). One of the best known of these images is the pastel "L'Attente," now in the collections of Norton Simon and J. Paul Getty Museum, from circa 1882 (Lemoisne 698, Fig. 2).

The work under consideration is closest, however, to a pastel in the Musée d'Orsay, Paris, RF 22.712 (Lemoisne 658), formerly in the collection of the artist Gustave Caillebotte, which was part of his bequest to the Musée du Luxembourg in 1894, transferred to the Louvre in 1929. The sheet is 24 3/8 x 19 1/4 inches (62 x 49 cm) and is variously known by several titles: *Danseuse Assise* (Oeuvres du Musée du Louvre, 1969), *Danseuse nouant son brodequin (Danseuse assise se massant le pied gauche)* (Lemoisne), *Danseuse massant la cheville* (Lillian Browse), and *Danseuse nouant son chausson* (Rivière, 1935; see bibliography for complete references). The titles show some confusion about the activity of the subject, whether tying her laces, massaging her ankle, adjusting her tights or simply, seated.

The pastel is itself one of the studies around the major work *L'Attente,* a pastel 19 x 24 inches, mentioned above, which was bought by Mr. and Mrs. H.O. Havemeyer from Durand-Ruel's private collection in 1895 and sold at Sotheby's New York May 18, 1983 in a sale from the Estate of Doris D. Havemeyer, widow of the Havemeyer's son Horace, to the Norton Simon Museum of Pasadena and the J. Paul Getty Museum, Malibu.

Because of the extreme similarity of the IFAR sheet to the pastel in the d'Orsay, judging from the photographs and slides submitted, we were concerned more with the technique of the sheet itself, rather than with the authenticity of the image. We therefore believed it was necessary to submit the work not to a Degas expert who could only comment on the image from photographs, but to an expert conservator and professor, specializing in works of art on paper, who would subject the sheet to a technical analysis.

However, to eliminate any possibility of error, we consulted the catalogues raisonnés of Degas' work, which are quite complete, including the four volumes of Lemoisne's catalogue of paintings, drawings and pastels, and the major work of Eugenia Parry Janis on Degas monotypes from 1968. In addition, we studied the volume by Jean Adhémar and Françoise Cachin, which catalogues the complete etchings, lithographs and monotypes by Degas (1973), the 1919 publication of Löys Delteil on Degas' prints, and Reed and Shapiro's important catalogue, *The Painter as Printmaker* (Boston, 1984), as well as many other monographs and exhibitions on Degas' pastels and prints, without identifying this sheet as another study in pastel, a printed version or a pastel over a monotype base of the d'Orsay work (see bibliography). There is no known monotype with which it corresponds, nor, equally, any of Degas' prints.

The Technique of Monotype

The owner's representative described the work as a "pastellized monotype." A monotype falls technically between a drawing and a print, combining elements of both. The design is drawn, not etched, but in reverse, as in a print, and on a plate of zinc or copper, in ink or paint thinned with turpentine. A proof is then pulled with a press on a dampened sheet of paper. The word "monotype" indicates a unique image, usually because most or all of the pigment adheres to the first sheet. However, Degas almost invariably pulled second and even third ghostly images known as "cognates," which he would then cover with paint or pastel, thus a "pastellized monotype." The cognates, pulled from the same plate as the original, have the same dimensions, unlike the IFAR sheet and d'Orsay pastel.

The monotypes of dancers on stage, which are covered in pastel, such as the "Dancer on Stage with a Bouquet" (now dated about 1876, in a private collection, Lemoisne 515), have the spontaneous free-flowing movement characteristic of the rapid execution of the monotype, which is not present in the IFAR sheet. Degas made various changes in this one work. There are several themes or groups into which Degas' monotypes fall: the cafe and cafe-concert scenes, variously dated, but now ascribed to about 1876-77 (by Douglas Druick and Peter Zegers, in *Degas,* Metropolitan Museum, 1988-89); the brothel scenes of 1876-77; the forty or

so illustrations for Ludovic Halévy's *La Famille Cardinal*, now also dated prior to 1877 by Druick and Zegers; the nudes and dance subjects from the mid to late 70's; and the landscapes from the autumn of 1890 which Degas executed in Burgundy, in oil colors.

There has frequently been a confusion between works in pure pastel and in pastel over a monotype base; since, when working on the cognates, Degas would usually cover most of the sheet with color, obscuring the ink or oil monotype. Degas was known for his experimentation and mastery of technique, particularly in pastel, which he used increasingly as the 80's progressed; and equally in monotypes, which he even claimed to have invented.

Degas steamed his pastels, added water to pulverized sticks of pastel and used distemper (powdered pigment heated in a solution of glue and water) over monotypes, and together with pastel and gouache in one work. His very first monotype, executed in collaboration with his friend the Vicomte Ludovic Lepic and jointly signed, was of a ballet subject, showing a dancer on the stage with a ballet master, from 1876 (Janis 1), in the National Gallery of Art.

The monotype which is closest to the IFAR sheet portrays a dancer in a similar pose, which Janis dated to circa 1879, in the Print Collection of the Royal Museum of Fine Arts, Copenhagen (Janis 20, illustration 1), mentioned above. The plate is 7 3/16 x 12 3/4 and the sheet 9 1/16 x 16 5/16 inches. Here, the dancer massages both her ankles, and the monotype does not have a colored overlay. The overhead view is closer to the pose of the dancer in the Met painting, and there is a spontaneous free-flowing movement characteristic of the rapid execution of the monotype, which is not present in the IFAR sheet.

The monotypes of dancers on stage, which are covered in pastel, such as the *Dancer on Stage with a Bouquet*, now dated about 1876 (10 5/8 x 14 7/8 inches; see illustration 6), are also extremely free. Degas made various changes in this one work. After pulling an impression, he reworked the plate, changing the angle of the dancer's right arm, and adding dancers in the background. He then made a counterproof from the second impression, by placing a damp sheet on it and running it through the press. To the first one, he added pastel and to the second, an additional strip of paper completely reworking it with pastel (now Rhode Island School of Design), and he touched up the counterproof with color.

It would be uncharacteristic of Degas to retain exactly the same pose, composition or coloration in two works, identical except for size, as we see in the IFAR sheet and the pastel in the Musée d'Orsay. Even in one drawing, we see pentimenti, where the artist changed the position of the limbs or pose, particularly in the dance subjects.

Plate Marks

In addition, a letter from the owner's representative described "ridge impression lines long all four borders," which would indicate that the work is printed from a plate. We were skeptical about the plate marks, since collotypes and other sheets made by photo-mechanical processes are frequently embossed with plate marks in an attempt to imitate original prints; and are therefore confused with hand-colored etchings, monotypes or other prints. We therefore felt it was extremely important to examine the sheet itself.

Degas did not make color prints, using several different plates. He was interested in tone, depth and fluidity; and some of his greatest monotypes are the figures in an interior which are Rembrandtesque in mystery and tone. He did hand-color etchings and hand-color monotypes in pastel. However, as previously mentioned, the resulting work was always different from the original, sometimes in composition as well.

Paper

The paper of the IFAR sheet has the watermark BFK RIVES in block letters. According to Professor Margaret Holben Ellis, Chairman of the Conservation Center of the Institute of Fine Arts, it is very unlikely that this paper would have been used by Degas in the 1880's, and for pastels. Degas most frequently worked on an Ingres variety laid paper, for pastels, a deckle-edged sheet, such as Michallet; or a tracing paper available in rolls, which he mounted on a support. (See Anne Maheux, *Degas Pastels*, 1988). For prints, according to Roy Perkinson (in Reed and Shapiro, 1984), the artist used in his early works wove or thin white Oriental papers more often than laid papers, even experimenting with inexpensive "plate paper," of the kind printers used for trial proofs, since he rarely made editions.

Later, from the mid- to late 70's, Degas used different types of papers, most frequently Arches sheets. Perkinson does list and reproduce a number of the watermarks used in Degas' printing papers, without, however, mentioning BFK RIVES.

The terms "laid" and "wove" refer to the paper-making process, whereby moulds are dipped into liquid pulp, so that a wire grid is covered with the correct amount for the thickness of the paper required. For laid paper, the wire network of the mould is composed of parallel rows of thin wires lying close together, crossed at intervals of one to one and a half inches by thicker wires, to produce characteristic "laid lines" in the paper. In producing "wove" paper, the mould consists of a mesh woven much like a thin fabric.

Examination and Conclusion

Late in 1996, the owner brought the work to the Conservation Center of the Institute of Fine Arts of New York University, to be examined by the chairman, Margaret Holben Ellis.

On careful study of the sheet, Professor Ellis made the following determinations: first, there is no pastel or non-printed ink on the surface, which invalidates the presumption of a pastellized monotype.

When comparing it with a photograph of the d'Orsay pastel, Professor Ellis deduced that the former was drawn on a laid Michallet paper and the IFAR sheet on a wove paper with the BFK RIVES watermark, which could be seen when the sheet was placed on a light box. However, the wove paper still reproduces the laid texture of the d'Orsay sheet, including the edge at the upper right, where the artist glued the paper onto a supporting sheet and the damage in the pastel at the bottom left. In other words, the apparent texture of the IFAR image does not correspond with its actual surface.

In addition, the plate marks in the IFAR sheet appear to be artificially produced. Prof. Ellis described accumulation of ink at the edge, gradual smearing and even sloppiness where one can frequently

ADDENDUM

In error, the Selected Bibliography for Hermine-Chivian Cobb's article, "Degas Dancer Disappointment," was omitted.

Herewith, the complete Selected Bibliography:

Selected Bibliography

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see the direction in which the ink was wiped in an actual print. Instead, there is an abrupt demarcation between the image and the border resembling a photographic edge (no depression of the image and no printed surface. A wide plate mark has been added as a decorative border.)

Lastly, the work was examined under a powerful microscope. This consultant expected to see the characteristic bubbly surface and reticulation produced by the gel of a collotype; but, instead, a regular striated screen pattern was evident. It was determined that the work was a photo-mechanical reproduction made from a photograph of the d'Orsay pastel, *Danseuse Assise*, which it reproduces exactly.

There is no monotype or monotype covered with pastel recorded which corresponds to this image. Degas made no color prints, rarely signed his prints and never reproduced an image in exactly the same format, even changing cognates of monotypes and counterproofs. Most convincingly, analysis of the actual sheet reveals that the surface texture which appears in the image does not correspond with the true surface of the sheet, but imitates the surface, even to accidents, of the d'Orsay pastel. IFAR concludes that this image was made by a photo-mechanical process and is not an original work from the hand of Edgar Degas.

Hermine Chivian-Cobb

More Sculptures from Nineveh on the Market

Figure 1. *Nineveh, Southwest Palace, Room V, Slab 39, tree on a mountain, 25 x 22 cm. Formerly Nineveh, Sennacherib Palace Site Museum.*

Ten more sculptures from Nineveh are reportedly on the market, in addition to the three that were reported previously in this journal (Russell, 1996). All of these sculptures were at Nineveh, Iraq, in 1990. Nine of the ten new pieces are fragments of wall relief from the Sennacherib Palace Site Museum, located on the site of ancient Nineveh, across the Tigris River from Mosul in northern Iraq. Tragically, all nine fragments have been broken from large wall slabs in the site museum. Even more tragically, these fragments were not merely broken from the edges of a few slabs. Rather, each fragment came from a different slab, and most of them were broken from the middle of a slab, as the looters extracted the best preserved bits, and in so doing, destroyed the remainder. Formerly intact and partially intact slabs are now presumably piles of rubble. The tenth fragment, which shows a head with cuneiform text above, is evidently from the palace of Sargon II at Khorsabad, and was being stored at Nineveh in 1990 (Crossette, p. 1).

Three of the new Sennacherib fragments are illustrated here. The illustrations are of poor quality because only photocopies of the fragments were available. At least three of the relief slabs from which these fragments were broken have been illustrated *in situ* in the site museum, slabs I:24 and V:1 by Madhloom (pl. 32, 33a), the excavator of the palace, and slab I:7 by Russell (1991, fig. 28).

The method by which large slabs are converted into small marketable fragments is noteworthy. As mentioned above, each piece is a well-preserved portion of a large slab. In cases where the surrounding surface was not well-preserved, these parts were broken away to create a well-preserved fragment (Fig. 1). A similar

case is a fragment that shows small figures behind a city wall (Crossette, p. 5). On the original slab, which was preserved to its full height, there were large figures of soldiers directly above the city. These were completely broken away, evidently so that their large scale would not distract from the interest of the miniature scene below.

In several cases, fragments were squared off, giving the erroneous impression that these are complete, self-contained compositions (Fig. 2). All of the fragments were mounted vertically on a base, in some cases without respect to the sculpture's original orientation. Fragment V:1, which shows the upper body of an archer marching to the right, was squared off diagonally and then mounted vertically, so that the figure now seems to be falling forward, quite unlike its original position on the slab (Crossette, p. 5). Whoever mounted the fragments knew so little about Assyrian art that they did not realize that a lozenge pattern in the background, which represents mountains, is always oriented vertically. Fragment V:17, which shows the head of a cowering crouching enemy soldier, is mounted so that the man is oriented as if standing, with the result that the mountain pattern angles to the left. Fragment V:39 is also tilted somewhat. The most dramatic example of this is fragment V:16, a pair of archers shooting towards a city on top of a mountain, which was mounted so that the archers shoot horizontally, with the mountain pattern almost horizontal behind them (Figs. 3, 4).

We can see in all of these examples of trimming and reorienting, how important context is for understanding the significance of each fragment, and how much crucial information is lost in the breaking up of a sculptured slab into fragments for the antiquities market. Not only is a unique cultural artifact destroyed, but the fragments that remain are reduced to incomprehensible ciphers; their meaning is lost with the destruction of the full composition.

Why is this happening now? Iraq has an excellent antiquities department, and the people of Iraq have a very high level of pride in their national heritage.

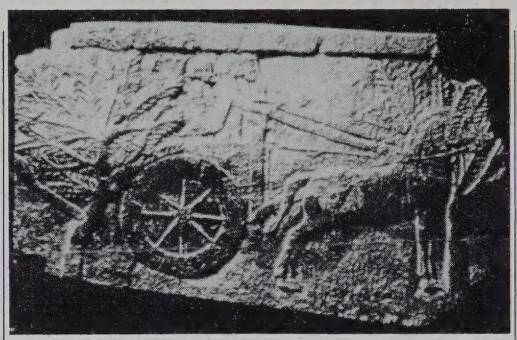

Figure 2. *Nineveh, Southwest Palace, Room I, Slab 24, soldiers in a chariot, 67 x 42 cm. Formerly Nineveh, Sennacherib Palace Site Museum.*

In the recent past, very few antiquities left Iraq, because every Iraqi carefully guarded that heritage. This attitude is essential to preservation in a country that possesses hundreds of major archaeological sites and tens of thousands of smaller ones. Even in the best of times, it would be impossible to guard all these sites without the cooperation of the Iraqi people.

Under the United Nations sanctions against Iraq, resources have been diverted from nonessential areas such as the preservation of antiquities and heritage at the same time that newly impoverished Iraqis, squeezed between ruinous inflation and critical shortages of basic necessities, have been forced to seek new sources of subsistence income. Desperate need fosters desperate actions, and some Iraqis with nothing left to sell have evidently turned to selling off bits of Iraq's rich heritage. These relatively small fragments would be easy to conceal and smuggle out of Iraq, most likely through the Kurdish territory only a few kilometers to the north of Mosul, but also possibly through Iran, Turkey, Syria, Jordan, or Saudi Arabia. They then might be warehoused until a buyer could be located

There is no evidence that Iraqi officials are involved in these thefts. Instead, this appears to be disorganized pilfering, probably carried out by impoverished locals, and the sculptural fragments are very likely sold for a pittance, since such well-

Figure 3. *Nineveh, Southwest Palace, Room V, Slab 16, a pair of archers drawing their bows, 30 x 17.5 cm. Formerly Nineveh, Sennacherib Palace Site Museum.*

known pieces have no value on the international market. These fragments would be poor investments. Iraqi law prohibits the export of antiquities from Iraq without an official permit, and since these sculptures evidently have no such permits, Iraq would have clear legal grounds to reclaim them from any purchaser. Furthermore, possession of these fragments is a violation of the United Nations sanctions against Iraq, which means that they could be confiscated by customs authorities.

The three fragments on the market that are not described or illustrated here show an Assyrian soldier striking a prisoner, the heads of two Assyrian soldiers, and the upper part of three Assyrian soldiers marching to the left. Illustrations of all Assyrian fragments known to have left Iraq illegally may be seen on the *Archeology* magazine web site, http://www.he.net/~archeol/. The current location of these sculpture fragments is unknown. Anyone who is offered them for purchase is re-

Figure 4. Nineveh, Southwest Palace, Room V. Slab 16, view of full slab before looting, w. 187 cm. Nineveh, Sennacherib Palace Site Museum. The fragment shows the heads of archers third from the left in the bottom row.

quested to notify the seller that the sculptures were removed illegally from Nineveh, and to ask the seller to turn them over to an Iraqi embassy or interests section, Interpol, or to a customs agency so that they may be returned to Iraq. Potential buyers of Sennacherib fragments should be aware that very few such pieces appear legitimately on the market, and that many more fragments may have been smuggled out of Iraq, either from relief slabs known to have been broken up, or from other slabs in the palace museum. Any Sennacherib relief fragment should be treated with great caution.

John Malcolm Russell

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Friedrich Stolen from Potsdam Museum

Caspar David Friedrich, View of a Harbor, *(90.0 x 71.0 cm.) Stolen in December from a museum in Potsdam.*

An important painting by the German Romantic artist, Caspar David Friedrich, was stolen in mid-December from the Charlottenhof museum in Potsdam, in the former German Democratic Republic, just outside Berlin. At two o'clock one morning, a thief broke in through a window on an upper floor, setting off an alarm which alerted a guard who arrived, but not in time. Nothing else was reported missing.

A spokeswoman for the local police told German newspapers that the thief escaped not by car but through the woods surrounding Sanssouci, the eighteenth-century pleasure palace of Frederick the Great.

The picture, "View of a Harbor," (90.0 x 71.0 cm.) shows ships at anchor in still waters, their tall masts dramatically silhouetted against a dusky sky, and is believed to be a metaphor for the spirit returning, in death, to its home. Newly painted, it

was purchased in 1816 from the exhibition of the Berlin Academy by Friedrich Wilhelm III of Prussia as a birthday gift for the crown prince and has been in royal or public collections in Berlin or Hannover ever since.

Although no value was cited for the stolen work, prices for Friedrich's works, very few of which remain in private hands, have recently reached into the millions of dollars. In the last twenty-five years, the appreciation of nineteenth-century paintings by non-French artists has grown quickly, as art historians explore, research, and publish in fields off the too well trodden path that leads "From David to Delacroix."

It was in late July, 1994 that another painting by Caspar David Friedrich was stolen from the Schirnkunsthalle in Frankfurt. That picture, "Nebelschwaden" or "Wafting Mists," was painted about 1820 and was on loan from the Kunsthalle in Hamburg. Two paintings by Joseph Mallord William Turner belonging to the Tate Gallery were stolen at the same time. (See *IFARreports*, Sept. 1994, numbers 531, 526, and 527)

C.L.

Book Thief in Quincy, Massachusetts Snares "Mendi" Bible

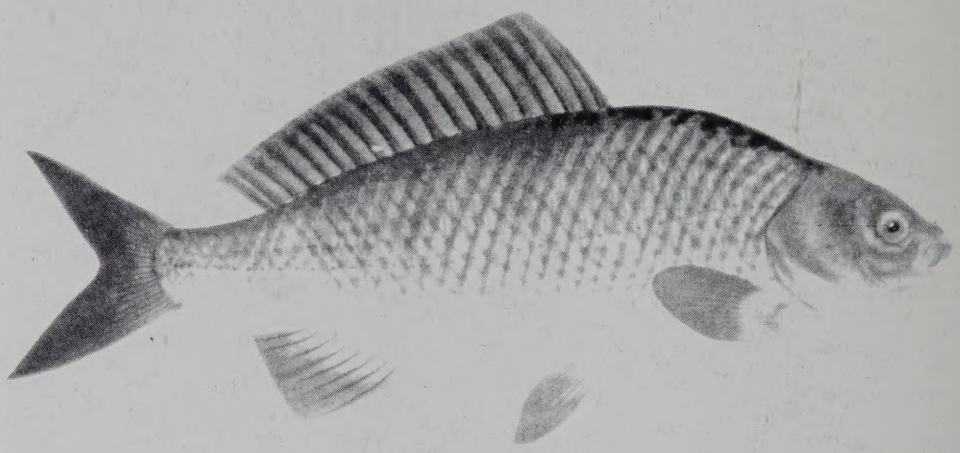

Illustration from Icthyologie.

On Veterans' Day, in a break-in at the Adams National Historic Site in Quincy, Mass., a thief stole four books, three of which are catalogued in this issue (nos. 1106-1108). The books all once belonged to John Quincy Adams. The former president's library was given to the nation in 1946 and is administered by the National Park Service.

An eighteenth-century French volume on fish, *Icthyologie*, with hand-colored illustrations of numerous species may be the prettiest, and a 1521 Bible concordance in Latin is the oldest. There were two bibles taken, both in English, and one of them dates from 1772.

But it is the 1838 Bible whose historical associations are uniquely intriguing. It was given to the former president in 1841 as a token of thanks from "the Mendi People," Africans who, en route to Cuba aboard the slave ship Amistad, rose up and killed the crew. After they landed the ship in Long Island, they faced mutiny charges. Former President John Quincy Adams, aged 74, was then serving in the House of Representatives. He was their attorney and won their acquittal before the Supreme Court of the United States.

The "Mendi" bible was given to Adams as a thank you from the Mendi People, and a letter of appreciation in English from the leader of the mutiny, Cinque, accompanied the volume. Apart from its exceptional history, this bible of 1838 is not especially rare.

Antiquarian book dealers were about to convene in Boston, and word was spread quickly in the trade. Bibliophiles and collectors should also take note.

The Quincy police and the F.B.I. are investigating. No suspects have yet been arrested. The investigation continues. Anyone with information which may be helpful should call either the Quincy Police (617) 479-1212 or the F.B.I. (617) 742-5533.

C.L.

Note:

At press time, a partial recovery was announced. Details will appear in the next issue.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

1039

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

1039 PEALE, Charles Willson (1741-1827). *Portrait of Marguerita Riehle*, 1793. Oil on canvas. 91.4 x 70.2 cm. Dated: 1793. Wearing a fichu and an orange gown with an ivory silk bow at the decolletage. *N96.495.1. Bethesda, MD. Nov. 19, '96.

American, 20th Century

1040 RAUSCHENBERG, Robert (b. 1925). *Five Wise Men Because of One Tilted Tiger*, 1986. Acrylic on copperplate. 243.8 x 121.9 cm. Five Chinese wise men in green oxidized copper are gathered below an orange tiger in the far u/l corner. *N96.506.5. Noord-Kemmerland, The Netherlands. Apr. 11, '95. Interpol Number: 40524

Austrian, 19th Century

1041 BREITWIESER (OR BREIDWISER), Theodor (b. 1847). *Schönbrunn Zoo*. Watercolor on paper. 20.0 x 31.0 cm. Signed l/r: "Th. Breidwiser" *N96.509.1. Vienna, Austria. Jun. 21, '96. Interpol Number: GZ D 4274-S/96

1042 FRANK, Friedrich. *Tirolian Theme*. Watercolor on paper. 22.0 x 25.0 cm. Mountainous landscape with farmhouse. Two figures in peasant dress stand near the house. Signed on recto and verso. Inscribed: "Motiv aus Tirol" N96.509.2. Vienna, Austria. Jun. 21, '96. Interpol Number: GZ D 4274-S/96

Dutch, 17th Century

1043 DALEN, Frans van. *Vanitas Still Life*. oil on canvas. 14.5 x 19.3 cm. *L96.1870.1. Remiremont (Vosges), France. Jul. 3, '96.

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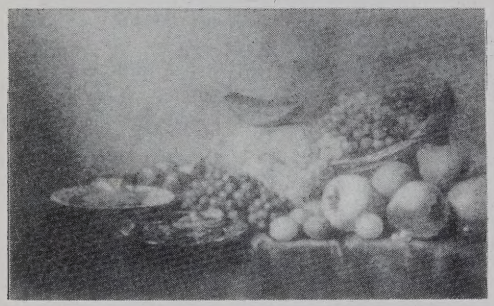

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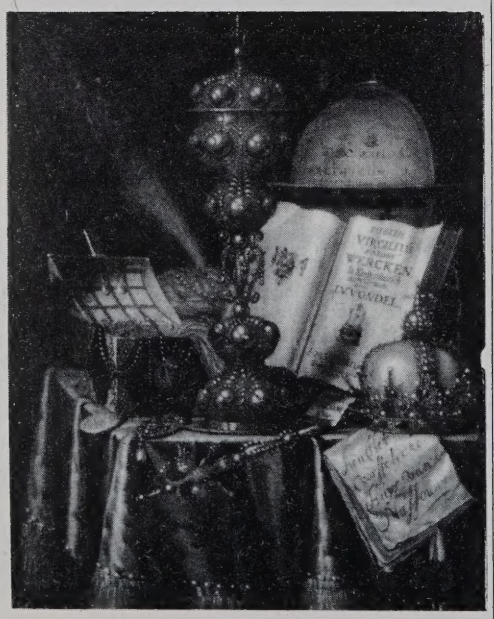

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1044 SCHOOTEN, Floris Gerritsz van (1605-55). *Breakfast*, 1635. Oil on panel. 48.0 x 78.2 cm. *N96.506.7. Noord-Kemmerland, The Netherlands. Apr. 11, '95. Interpol Number: 40524

1045 SCHOOTEN, Floris Gerritsz van (1605-55). *Still Life with Grapes, Apples, Pears and Plates of Food*, 1635. Oil on panel. 52.2 x 84.0 cm. *N96.506.6. Noord-Kemmerland, The Netherlands. Apr. 11, '95. Interpol Number: 40524

Dutch, 18th Century

1046 COLLIER, Evert (b. 1702). *Still Life with Goblet, Globe & Books*. Oil on panel. 27.5 x 22.5 cm. With miniature chest filled with jewels including pearl earrings and necklace, next to which is a lidded cup, a crown, a book and a terrestial globe in the background, all on a draped ledge. The globe is inscribed " MARE PACIFICUM." The book's title page reads: PUBLUS VIRGILIUS MAROOS WERCKEN IN NEDERDUILCH DICHT VERTAELT DOOR I.V. VONDEL. AMSTERDAM. *L96.1870.2. Remiremont (Vosges), France. Jul. 3, '96.

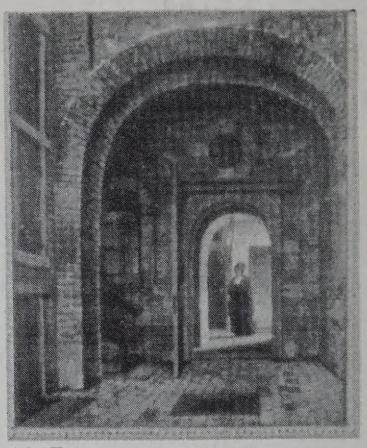
1047 JELGERHUIS, Johannes (1770-1836). *Hall of the Amsterdam Poorhouse*. Oil on panel. 31.0 x 25.0 cm. *N96.521.1. The Hague, The Netherlands. Sep. 24, '96. Interpol Number: 58556

Dutch, 19th Century

1048 APOL, Lodewijk F. H.(called Louis) (1850-1936). *Landscape*. Oil. 32.0 x 39.0 cm. Figure on a path along a stream that recedes into a heavily wooded landscape. The foreground is open. *N96.508.6. Overveen, The Netherlands. Feb. 22, '96.

1049 ARTZ, Constant (1870-1951). *Mother Duck and Six Ducklings*. Oil on panel. 23.0 x 17.0 cm. Signed l/l. *N96.519.2. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574

1050 EICKELBERG, Willem Hendrick (1845-1920). *View of Amsterdam*. Oil. 72.0 x 70.0 cm. *N96.508.1. Overveen, The Netherlands. Feb. 22, '96.



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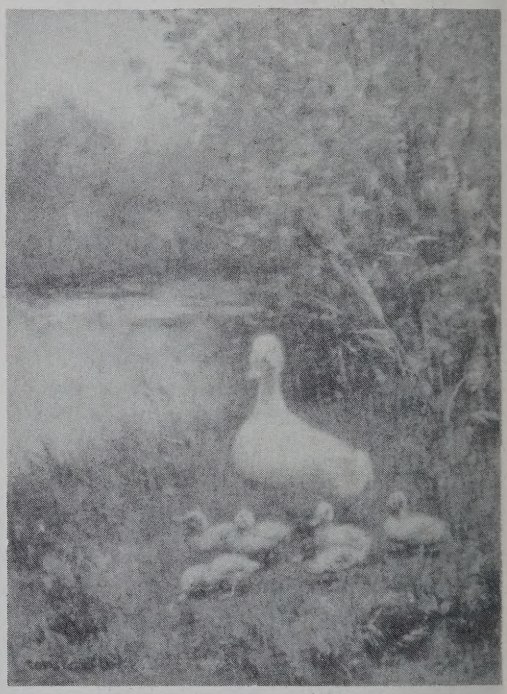

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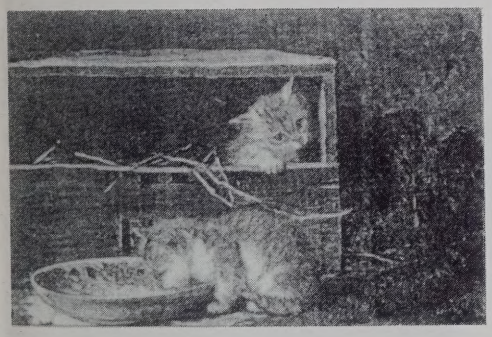

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1051 KRUYSEN, Jan van (1874-1938). *Praying Weaver from Boxtel*, 1921. Oil on canvas. 44.0 x 58.0 cm. Signed and dated. Postcode "6301 WK4" or "6301 HB" and number 712 in black felt tip pen and invisible ink on the border of the canvas. *N96.515.2. Valkenburg aan de Geul, The Netherlands. Oct. 1, '95. Interpol Number: 56763

1052 KRUYSEN, Jan van (1874-1938). *Gypsy Girl*. Oil on canvas. 60.0 x 45.0 cm. Signed l/l with two crosses. Inscribed in invisible ink post code 6301 WK4 and number 601 in black felt-tip pen on the canvas border. The number 383 on verso in white chalk. *N96.515.1. Valkenburg aan de Geul, The Netherlands. Oct. 1, '95. Interpol Number: 56763

1053 RONNER-KNIP, Henriette (1821-1909). *Waiting for a Turn*. Oil on canvas. 33.8 x 49.8 cm. Signed u/r. *N96.506.4. Noord-Kemmerland, The Netherlands. Apr. 11, '95. Interpol Number: 40524

1054 SCHELFHOUT, Andreas (1787-1870). *Rural Landscape in Winter*, 1828. Oil on panel. 53.0 x 70.0 cm. Painted with Eugene Verboeckhoven (1802-1889). Signed with both signatures l/l. *N96.506.2. Noord-Kemmerland, The Netherlands. Apr. 11, '95. Interpol Number: 40524

1055 SCHOTEL, Johannes Christiaan (1787-1838). *Seascape*. Oil. 50.0 x 50.0 cm. *N96.508.3. Overveen, The Netherlands. Feb. 22, '96.

1056 *View of Utrecht*. Oil. 68.0 x 100.0 cm. *N96.508.5. Overveen, The Netherlands. Feb. 22, '96.

1057 WIJDOOGEN, N.M. (1829-52). *Seascape*. Oil. 42.0 x 47.0 cm. *N96.508.2. Overveen, The Netherlands. Feb. 22, '96.

Dutch, 20th Century

1058 BERG, Mijndert van den (1876-1967). *Winter Scene*. Oil on canvas. 105.0 x 125.0 cm. *N96.508.4. Overveen, The Netherlands. Feb. 22, '96.

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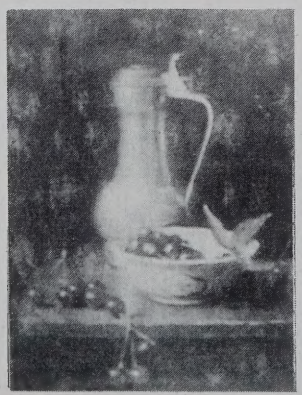

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1059 EVERSEN, Johannes Hendrik (1906-96). *Still Life with Bird's Nest.* Oil on canvas. 45.0 x 30.0 cm. *N96.518.3. Ede, The Netherlands. Aug. 28, '96. Interpol Number: 58593

1060 EVERSEN, Johannes Hendrik (1906-96). *Untitled (Orchard in Winter)*, 1945. Oil on board. 30.0 x 40.0 cm. Signed with initials and dated 1945. *N96.518.1. Ede, The Netherlands. Aug. 28, '96. Interpol Number: 58593

1061 EVERSEN, Johannes Hendrik (1906-96). *Untitled (Snowy Landscape with View of Ede Church).* Oil on panel. 25.0 x 40.0 cm. *N96.518.2. Ede, The Netherlands. Aug. 28, '96. Interpol Number: 58593

1062 EVERSEN, Johannes Hendrik (1906-96). *Untitled (Still Life with Tankard).* Oil on canvas. 25.0 x 19.0 cm. *N96.518.4. Ede, The Netherlands. Aug. 28, '96. Interpol Number: 58593

Dutch, Century Unknown

1063 KOEKKOEK. *Dutch Landscape.* Oil on panel. 20.0 x 25.0 cm. *N96.519.1. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574

Flemish, 17th Century

1064 BRUEGHEL, Jan (called Velvet), Follower of. *Village Scene with Windmills.* Oil on copper. 39.0 x 51.0 cm. *N96.507.2. Tervuren, Belgium. Aug. 2, '96. Interpol Number: 42525

1065 *River Landscape.* Oil on copper. 39.0 x 51.0 cm. *N96.507.1. Tervuren, Belgium. Aug. 2, '96. Interpol Number: 42525

French, 20th Century

1066 CORTÈS, Edouard L. (1882-1969). *Arc de Triomphe.* Oil on canvas. 33.0 x 46.9 cm. *N96.14.1. Baltimore, MD. Nov. 4, '92.

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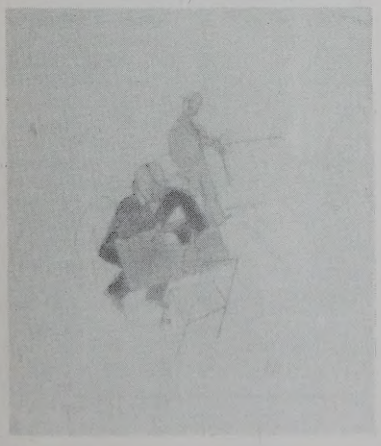

1071

Prints, Drawings

Dutch, 19th Century

1067 MAUVE, Anton (1838-88). *Untitled (Cows and Haystacks).* Pen and watercolor on paper. 20.0 x 36.0 cm. Signed l/l. *N96.519.4. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574

1068 MAUVE, Anton (1838-88). *Untitled (Shepherd).* Watercolor on paper. 48.0 x 32.0 cm. *N96.519.3. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574

1069 MONDRIAN, Pieter Cornelis (1872-1944). *The Windmill: Night Impression*, 1907. Oil on canvas. 74.9 x 132.1 cm. *N96.506.3. Noord-Kemmerland, The Netherlands. Apr. 11, '95. Interpol Number: 40524

French, 19th Century

1070 *Portrait of a Woman.* Pastel on paper. 42.0 x 33.0 cm. Woman in a long dress facing left appears to be standing outdoors in a rocky landscape. One of a pair. *N96.508.7. Overveen, The Netherlands. Feb. 22, '96.

German, 20th Century

1071 GROSZ, George (1893-1959). *Man at Café Table*, 1916. Ink and wash on paper. 38.5 x 34.0 cm. *N96.506.1. Noord-Kemmerland, The Netherlands. Apr. 11, '95. Interpol Number: 40524

Sculpture

Nationality Unknown, 20th Century

1072 LANGLEY, Warren. *The Devil.* Glass. Ht. 80.0 cm. The body has a checkerboard pattern in red and black and on the base, letters of different fonts spell out "Devil." A tag attached to the work has the letter "S" on it. Weighing 20 kg. *N96.520.1. The Hague, The Netherlands. Dec. 1, '94. Interpol Number: 58578

Nationality and Century Unknown

1073 *Stallion.* Bronze. 27.0 x 32.5 cm. On a pedestal of red/gray/brown marble. *N96.513.1. Rotterdam, The Netherlands. Jun. 4, '96. Interpol Number: 58587

Czech, 17th Century

1074 *St. Barbara*, 1680. Polychromed wood. Ht. 94.0 cm. *N96.503.2. Kostelec, Czech Republic. Nov. 2, '95. Interpol Number: E-75/6-1996

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1075 *St. Catherine of Alexandria,* 1680. Polychromed wood. Ht. 94.0 cm. *N96.503.1. Kostelec, Czech Republic. Nov. 2, '95. Interpol Number: E-75/6-1996

1076 *St.Joseph and the Infant Jesus,* 1680. Polychromed wood. Ht. 110.0 cm. *N96.503.3. Kostelec, Czech Republic. Nov. 2, '95. Interpol Number: E-75/6-1996

Dutch, 19th Century

1077 HENKES, J. *Male Torso.* Bronze. Dark finish. Mounted on a black granite base. *N96.522.9. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

1078 VILLANUS. *Bust of a Woman (Veritas?).* Bronze. Ht. 50.0 cm. Young woman with a large tiara and drapery around her shoulders. "Verita...:" (?) inscribed on the base. *N96.522.10. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

Dutch, 20th Century

1079 ROOIJEN, Adriaan "Adri" van (b. 1936). *Dagdromer.* Bronze. Ht. 35.0 cm. Edition no. 2/6. *N96.514.1. Rotterdam, The Netherlands. Jul. 14, '96. Interpol Number: 58548

French, 19th Century

1080 GARDET, Georges (1863-1939). *The Hunt.* Bronze. 110.0 x 150.0 x 70.0 cm. Four groups, together entitled "La Chasse à Cour." Each group has two pointers in it.. On rounded rectangular bases, unsigned. *L96.1860.1. Charente, France. Apr. 16, '96.

French, 20th Century

1081 LEGER, Fernand (1881-1955). *Le Petit Coq 1951,* 1960. Bronze. 35.9 x 25.7 x 16.8 cm. Edition no. 7/8. Signed: "F. Léger." In excellent condition with foundry stamp on the right side of the base: "C. Valsuani cire purdue. *N96.452.1. Maui, HI. Sep. 7, '96.

1080

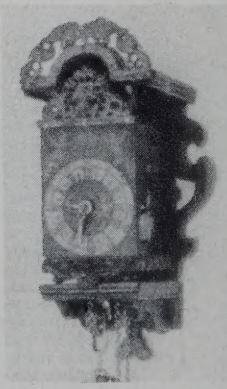
1081

Decorative Arts

Clocks, Timepieces, Watches

Dutch, Century Unknown

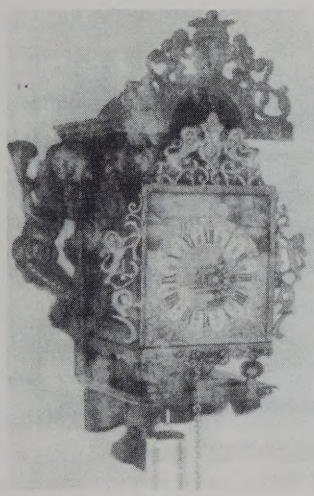
1082 SCHIPPERTJE (Clockmaker). Wall clock. Wood and metal. 28.0 x 14.0 cm. Metal casting on the top and base and applied along the edge of the pediment. *N96.519.6. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574



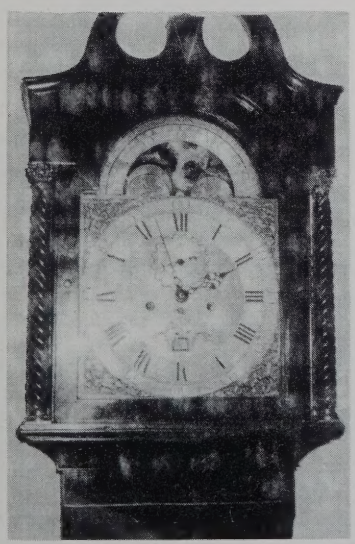
1082

1083 Column clock. Mahogany. Classical form with Doric columns and floral inlay across the base and along the pediment. Large ball feet and wide metal pendulum. *N96.508.8. Overveen, The Netherlands. Feb. 22, '96.

1084 Wall clock. Wood and bronze. 43.0 x 25.0 cm. Clockface has river landscape painted on the plate. The frame of the plate is metal (bronze?). *N96.519.5. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574



1084



1085

English, 18th Century

1085 NEVILL, Thomas. Long case clock, 1780. Wood. Ht. 200.0 cm. Signed at base of clockface: "Thomas Nevill/Bristol." Inscribed over the moon phase inset "High Water at Bristol Key." *N96.522.11. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

French, 17th Century

1086 Louis XIV wall clock. Tortoiseshell and brass. 105.0 x 47.0 cm. "Boulle" type clock with bronze decoration by Le Siammois of Paris. Having a seated, half-nude classical figure holding a spear and a shield above an elaborate case with ormolu (?) mounts. *N96.504.2. Sceaux, France. Apr. 12, '96. Interpol Number: E-76/6-1996

French, 19th Century

1087 LEPINE OF PARIS. Mantel clock. Ormolu and marble. 52.5 x 69.5 cm. A "Marshal's type" clock, entitled "Study and Philosophy." The movement by Lepine, Sotiau, Robin and Manière. On a shaped green marble base with ormolu mounts with classical motifs, raised on circular beaded feet. *N96.504.1. Sceaux, France. Interpol Number: E-76/6-1996

Ceramics, Pottery, Porcelain

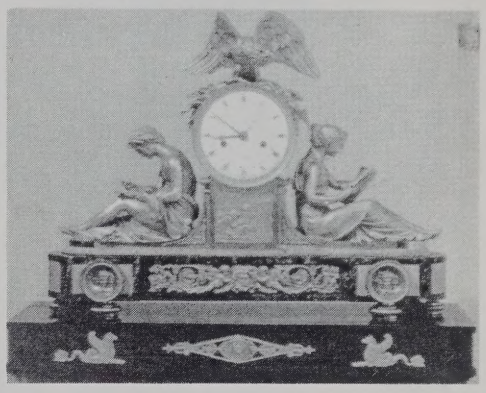
Dutch, 19th Century

1088 ZUID HOLLAND. Vase. Pottery. Ht. 40.0 cm. Golden with silver decoration signed on the bottom. *N96.522.7. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

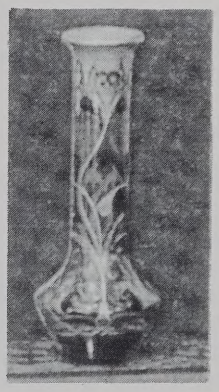
French, 19th Century

1089 SÈVRES MANUFACTURY. Urn. Porcelain. Ht. 65.0 cm. Central scene of a kissing couple in a park or garden. The body of the vase has a dark background with gold decoration. Gold colored handles and lid with artichoke or pinecone finial. *N96.522.8. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

1086



1087



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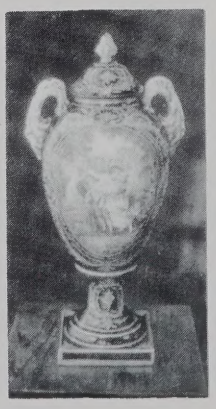

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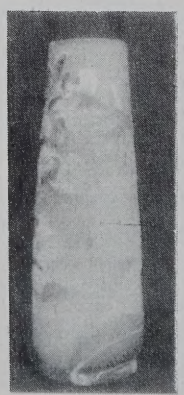


1094

Furniture, Accessories

French, 19th Century

1090 Empire sewing table. Mahogany and silk? Diam. 32.0 cm. Ht. 80.0 cm. Round table with three feet connected by a stretcher/shelf. Damask material gathers in pleats and ends in a wooden base. *N96.508.10. Overveen, The Netherlands. Feb. 22, '96.

Italian, 17th Century

1091 Table. Wood. 79.0 x 94.0 x 60.0 cm. Baroque style with intarsia in center of the tabletop. *N96.510.1. Mariahilf, Austria. Jul. 10, '96. Interpol Number: GZ D 2086-MH/96

Glass

French, 19th Century

1092 DAUM FRÈRES, Nancy. Vase. Glass. Ht. 40.0 cm. Peacock feather decoration on blue background. *N96.522.3. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

1093 DAUM FRÈRES, Nancy. Vase. Glass. Painted with trees in winter. Signed under the foot. *N96.522.4. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

1094 GALLÉ, Emile (1846-1904).Vase. Cameo glass. Ht. 35.0 cm. Green glass with floral motif, morning glories? *N96.522.1. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

1095 GALLÉ, Emile (1846-1904). Vase. Glass. Ht. 25.0 cm. With overall decoration of crocus flowers in blue on a violet and gold background. *N96.522.2. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

1096 LEGRAS (glass makers).Vase. Cameo glass. Ht. 50.0 cm. Yellow to light red with a pattern of leafy branches and berries. *N96.522.6. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

1097 MUELLER FRÈRES. Vase. Cameo glass. Ht. 35.0 cm. White glass with green calla lilies and thick leaves, the neck is light-blue. *N96.522.5. Heerlen, The Netherlands. Nov. 4, '96. Interpol Number: 60563

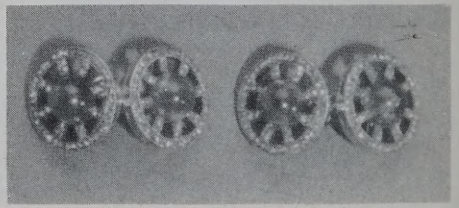
Jewelry

Russian, 20th Century

1098 HOLLMING, A., Fabergé Studio. Pair of cufflinks, 1908. Emeralds, diamonds and gold. *N96.497.1. New York, NY. Aug. 10, '96.

1095

1097



1098

Liturgical Objects

Nationality and Century Unknown

1099 Jesus crèche figure. Wax. 35.0 x 60.0 cm. *N96.515.3. Valkenburg aan de Geul, The Netherlands. Oct. 1, '95. Interpol Number: 56763

Objects of Art

Dutch, 19th Century

1100 Two vases. Marble. Ht. 45.0 cm. *N96.519.8. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574

Rugs, Carpets

Iranian, 20th Century

1101 Isfahan rug, 1960. Wool. 238.0 x 149.0 cm. Approximately 810,000 knots per square meter, background is red and beige. *N96.511.1. Maria Worth, Austria. Nov. 1, '95. Interpol Number: GZP 4362/96-113

Silver

Dutch, 18th Century

1102 STRANT, W. van. Miniature coffee pot, 1730. Silver. Ht. 5.5 cm. Signed with masterstroke of "VS." With at least three feet and a pierced knop. *N96.505.1. Doesburg, The Netherlands. Jul. 13, '96. Interpol Number: 40519

1099

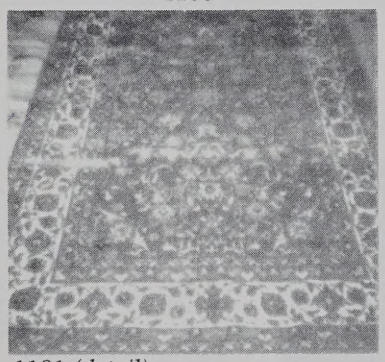
Ethnographic Objects

Objects of Art

African, 19th Century

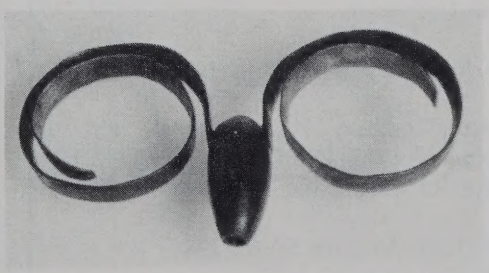
1103 Snuff container. Horn. 10.5 x 19.9 x 2.7 cm. Zulu. *N96.493.1. Stolen in transit between Johannesburg and Durban, South Africa. Oct. 29, '96.

1100



1101 *(detail)*

1102



1103

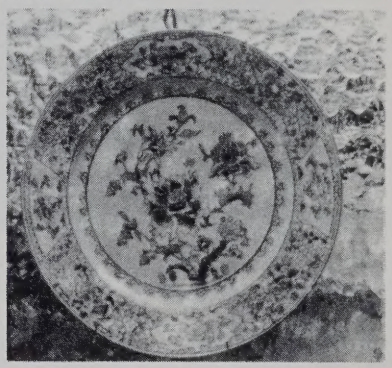
Asian Art

Ceramics

Chinese, Century Unknown

1104 Famille rose teapot. Porcelain. Square shape with bamboo-form handle and spout on wooden base. *N96.508.9. Overveen, The Netherlands. Feb. 22, '96.

1105 Six famille rose plates. Porcelain. Diam. 40.0 cm. *N96.519.7. Amersfoort, The Netherlands. Sep. 11, '96. Interpol Number: 60574



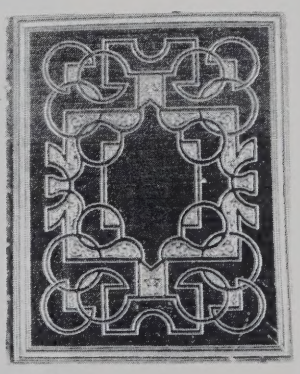
1105

Miscellaneous

Books, Documents, Manuscripts

English or American, 19th Century

1106 Bible, 1838. Paper and leather. Presented to John Quincy Adams in 1842 after he successfully secured the acquittal for mutiny of 64 Mendi tribe members on the slave ship Amistad Cuba. Inscribed by Cinque, the leader of the mutiny. *N96.498.3. Quincy, MA. Nov. 11, '96. *Recovered.*



1106

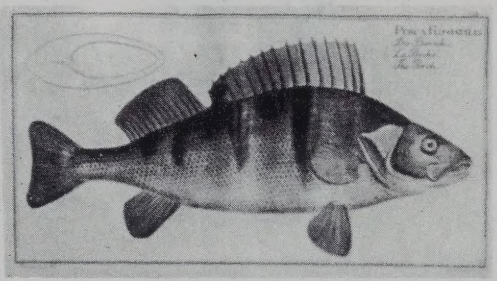
European, 16th Century

1107 *Biblia Cu(m) Concordantus Veterus*, 1521. Vellum and leather. 37.5 x 26.5 cm. A Bible concordance in Latin. *N96.498.2. Quincy, MA. Nov. 11, '96. *Recovered.*

1107

French, 18th Century

1108 *Ichtyologie ou Histoire Naturelle General (Block's Ichthyology)*, 1785. Paper, Leather and watercolor? 42.5 x 27.5 cm. In French. With red leather English binding, gold tooled, with raised bands and a black label. Printed in Berlin. With hand-colored engravings of fish. *N96.498.1. Quincy, MA. Nov. 11, '96.



1108

~ *Owner Sought* ~

Oil on canvas, 39 3/4 x 20 1/2 inches. Signed T. Hill/188[6?]. Damaged, especially at the base. Unframed.

Anyone having information about the owner of this painting should contact

Bernard Barryte, Stanford University Museum of Art, Stanford, CA 94305-5060. Tel: (415) 725-0466; Fax: (415) 725-0464; E-mail HF.BSB@Forsythe.Stanford.Edu

or The Art Loss Register, 500 Fifth Avenue, Suite 1234, New York, NY 10110. Tel: (212) 391-8791.

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Italian, 18th Century

21 TIEPOLO, Giovanni Domenico (1727-1804). *Head of a Man*. Oil on canvas. 60.5 x 45.8 cm. Dimensions are approximate. Work disappeared during World War II. Portrait illustrated is similar to the missing portrait, but in the missing work, the head of the man is turned slightly to the left. May depict a rabbi. *N96.496.1. Trieste, Italy. Sep. 8, '43.

21

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